

MOTTO.—Domi nobis puerum qui misericordia dedit, —Horatius.
He who mangles the useful with the agreeable bears away the prize.

THE ETUDE

DEVOTED TO THE INTERESTS OF THE TECHNICAL PART OF THE

Piano Forte.

VOL. I]

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THE ETUDE.
LYNCHBURG, VA., OCTOBER, 1883.

Issued Monthly in the interest of the technical study of the
PIANO-FORTE. \$1.00 per Year payable in advance.
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THERE are, according to the best known record, thirty-nine journals devoted exclusively to the interests of music in this country. They deal principally with concert exercises, the social side of music; their aim is to disseminate general musical information and they are very often published to stir up the praises of some business establishment. The aim of this publication is specific and circumscribed. It will primarily supply material for study of the technique of the piano-forte; and secondly, be devoted to the general interest of pianists and piano-teaching. It will take the form of an instructor, or textbook, rather than a paper which is to be read at one sitting and then never taken up again. The exercises which are to be studied will form its principal feature. No distinct course of study can well be followed; but teacher and student are to select from the material given those exercises that are adapted to individual wants. How to study properly? how to practise? how to teach? are subjects that will be constantly before our mind. Contributions will be solicited from the leading authorities of the profession, both in this country and in Europe. There is now enough material on hand to supply the journal for six months or more, with the prospects of a rich supply from the best known sources.

We are thoroughly convinced that Piano Technic is not receiving the attention it should by the average teacher and student of the piano. The regular journals of music only speak of it in a general way, and refer to it only incidentally.

When we consider the vast amount of subjects—that nearly all our musical activities are confined to, or connected with, the piano-forte; that it forms the basis of all musical education; that most of the music published is for that instrument; that the great composers have written some of their finest works for that instrument; that vocal music and all other forms of music are greatly dependent on it; that it has become a part of our society and civilization, we have no further apology to offer for the appearance of this sheet.

The task we have undertaken is to promote the interest of this important branch of art and education, which, we believe, has not received the consideration commensurate with its vast influence. We present this our first number with some caution, but with a sincere determination to make the publication as valuable and practical as it lies in our power.

THERE will appear simultaneously with this paper a translation, revision and enlargement of Ulrich's "Piano-forte School," by the editor. This book received the prize over all competitors in Germany. The board of judges consisted of the most eminent teachers and students of the piano-forte, among them were Kullak of Berlin, and Carl Reinecke of Leipzig were among them. This work has won with great favor by the leading teachers everywhere. Dr. F. L. Ritter of Vienna college pronounced it highly creditable, and pronounced it "the best book on the piano-forte that he had ever seen." The author is master of his subject-matter, and presents the different explanations in a thoroughly clear form. He leads the pupil from step to step in a sure and agreeable manner (as indeed as possible) through the various stages of the study of the piano-forte, and the results are most satisfactory results. He presents, even to the piano teacher, many intelligent remarks that will suggest wholesome meditation. The technical exercises are based on the modern principles of piano-forte technique. While the "pieces" are composed to move the interest of the corresponding exercises, or selected in accordance with the respective technical task, transform the more mechanical subject-matter into higher melodic-harmonic forms, thus presenting the progress of the student in the piano, more rapidly, deeper emotional interest. In the hands of the patient, painstaking teacher, the present method cannot fail to give the most satisfactory artistic results, in the shortest time that any one has the right to expect when the study of a difficult art is in question.

The book is a valuable addition to the original work, to better adapt it to the American students. The book was overloaded with popular German melodies (*volks-lieder*); their music lay in their being familiar to every German child, but for the teacher, a musical virtue was lost. These have been some forty additional additions and ablations made, which were cautiously admitted, and never without a good reason. The principles of the work have, however, not been changed. Only the music has been changed, which will enhance, rather than diminish, the value of the treatise as a primary text-book for the piano-forte. A specimen copy will be mailed free for \$2.00 by addressing the publisher of this paper.

The directions and remarks accompanying each exercise point out only one of the many ways by which an exercise may be studied with profit. It is not presumed to take the place of any established manner any teacher wishes to pursue.

The exercises in this publication are not intended to supersede or supplant the practice of the regular study or exercise, but should precede that practice. Extended studies and Etudes have a definite artistic form, while these exercises are mostly figures, and are strictly finger exercises—pure and solid technic.

Teachers are requested to try these Etudes with their pupils, and if the introduction proves favorable, additional numbers can be supplied at regular teachers' rates.

German fingering, in which the fingers are represented by 1, 2, 3, 4, 5, will be employed throughout this publication. It is not to be comprehended alone in "mechanism," but it figures in the portrayal of musical pictures and for this reason presupposes a musical organization. Between "mechanism" and "technic" there are some differences as between "finger-exercises" and "musical compositions"; Etude is the link that unites one with the other, since it contains both mechanism and technic.

OBSERVATIONS ON THE STUDY OF THE PIANO-FORTE.
Translated from the German for "The Etude."

I.—MATERIAL AND THE WORKING OF IT.

The importance of tone production in finger exercises and scales, is generally very much underrated; and yet these form the material out of which piano-forte music is made. In producing sound, the manner in which the tone is formed can be compared, for example, to the material used in weaving; the scales and arpeggio practice, to the thread spun therefrom; while the music is the artistic product of the loom. The tone must consequently be rough and uneven, if it otherwise ever so well made. But if the thread is uneven, only an awkward piece of workmanship can be the result. The student should imagine himself seated at the loom when practising, and let the fingers either sit or make holes, according to the manner of practising; for on that depends the material produced.

II.—SHUTTERING IN PLAYING.

There is a certain kind of practice of pieces which has ruinous to the player as it is annoying to the listener; it is a fumbling, uncertain feeling after the keys, as if first, twist and then after the real stroke; just as the blind that first test the ground with foot or cane before making a firm step. The tones likewise are first tested before they are fully taken in and enjoyed; and there comes forth a stamping kind of muscle that is liable to produce nervous prostration. The result of such practice is, that in course of time the whole playing will become unbearable. This evil in playing can be traced to a defective vision; also in the lack of the proper relation between the eyes and fingers—the eyes, namely, are uncertain in looking, and must seek the keys if what they have to do with the fingers are not clearly defined. The fingers, on the contrary, are certain and to make sure, try the keys for the second time. This misunderstanding is avoided, if when practising the hands are taken first separately and earnestly studied with a corresponding natural degree of tension, with the eyes closed, and the fingers unconnected. Even if this quiet measured way of playing be continued a long while before the right tempo can be taken; this is the only natural condition of playing pieces, and nature is not overcome by the snap of a finger.

III.—TECHNIC.

The Technic forms the body of the music, but in and through this body the working of the spirit. Who would not earnestly strive to give this friendly spirit a beautiful form? The purest and boldest technic produces the purest and boldest effects in a purely musical as well as in an executive sense, according to the spiritual condition of the player and the composition performed. Technic is not to be comprehended alone in "mechanism," but it figures in the portrayal of musical pictures and for this reason presupposes a musical organization. Between "mechanism" and "technic" there are some differences as between "finger-exercises" and "musical compositions"; Etude is the link that unites one with the other, since it contains both mechanism and technic.

(To be continued.)

POSITION AT THE PIANO.

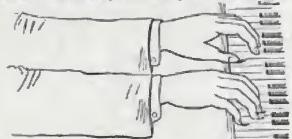
No verbal description, however exact, can ever present so satisfactory an illustration as the living example of the teacher. A graceful position while sitting at the piano enhances the attractiveness of the player, and, on the other hand, the playing is marred by an awkward and improper position. During the first year pupils need constant correction and warning in regard to their deportment and position while practising. A chair, and not a revolving stool is recommended. A dining-room chair with a straight back, and with the front legs sawed off about one-half inch, makes the most comfortable and serviceable seat. It can be raised to the required height by small boards and a cushion.

ARM AND THE HAND.

The seat should be taken directly in front of the maker's name, which is always in the middle of the key-board. The height of the chair and its distance from the instrument are determined by the size of the person. The upper arm should be brought forward a little from the body, freely and naturally, and form with the fore-arm an angle a little larger than a right angle. The fore-arm should be on a level with the key-board, and form a straight line with the wrist.

THE FINGERS.

The first or knuckle joint should be on a straight line with the middle part of the hand; the middle joint should be curved, and the last short perpendicular, but without allowing the finger nails to make a noise on the keys. The action of the thumb differs somewhat from the other fingers. It is not curved, but held out in a straight position; it strikes the keys not from the joint at the root of the fingers, but from the joint at the wrist. The rest of the fingers strike from the knuckle joint. The other joints are held steady in their places. The wrist and all other joints must not assist in the motion of the fingers. Only by confining the action to the knuckle joint exclusively, can a beautiful *legato* be developed. See illustration.



a. In fixing the position attend to and use first one hand, then the other, afterwards both together.

b. The correct position of all the fingers must be secured before attempting to produce a sound.

c. Observe closely the tied notes.

Press the keys down as far as they will go and hold them firmly there, but avoid all cramping of the hand. This number may be played with holding down every key throughout the exercise, and afterward should also be practised in free position with the fingers hovering lightly over the keys.

Count 1, 2, 3, 4, 1, 2, 3, 4. No. 1.

If preferred, the right hand in Nos. 1, 2, 3, and 4, may be taken an octave higher.

a. A smooth and even connection (*legato*) of the tones is of the greatest importance in these exercises. The following hints may aid in the acquiring of the *legato* style of playing. Play very slowly, and carefully observe the following.—That you have the correct position of arm, hand, and finger,—that the stroke of the finger is produced at the knuckle joint,—that one finger is not raised from the key until the moment of the striking of the next, thus insuring a smooth and even connection in the sustained position.

b. Use a moderate degree of power, repeating each number several times before going to the next.

c. It is not intended that every number will be studied at each practice period. A few studies, practised with care, will be productive of more good than many played over with the mind on something else, which the mind is liable to do when similar exercises are played in too rapid succession.

No. 2.

2.

o. This small drill exercise is to be taken at any speed compatible with the requirements of a perfect *legato*.

b. The weak fingers are in no wise to be slighted, but as often, if not more often than the strong ones, they should be exercised; it is only by constantly fostering them that they become strong and manageable. The closing note is to be held as long as desirable.

c. Do not at any time allow two keys down at the same time. Constantly watch everything that pertains to position, manner of striking, counting, time, etc., remembering that it is only by diligent practise in the right direction that any real advancement is made. Strive persistently to attain a high degree of proficiency. Try and make every exercise sound beautiful, for that is, after all, the main object of the study of music, the creation of the beautiful.

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No. 4.

a. The upper set of fingers is first to be practised in this and in similar instances, and each exercise is to be repeated at least ten times with the same fingers, the following numbers.

b. The first note of each couplet is struck with a strong blow and held down firmly, in a sustained manner; the second is played with an elastic, springing staccato touch. The tones must be closely blended into one another, and the two keys are to come in exactly together. A departure from the strict methodical position of the fingers and hand is necessary. It occurs in connection with the second note; on leaving the key-board the hand rebounds upward, but the elbow remains stationary. The finger in raising is slipped, as it were, from the key-board, and brought to a curved position under the hand. The middle hand is also to be closed.

c. This exercise is quite fatiguing if vigorously engaged in, at the same time very strengthening to the weaker fingers, and productive of a beautiful touch.

No. 5.

1. The hands in this exercise progress upward and downward along the key board in a quiet, gliding manner. The strictest attention to the anatomical position of the fingers is here to be enforced. This exercise is admirably adapted to forming the hand, since scarcely any extension or contraction of the fingers occurs.

2. Care must be taken not to allow any break of the legato between the last note of the measure and the first of the next.

3. Constantly study equality of tone by listening to the sound of each note. Allow no finger to produce a tone that stands out from the rest unless on the regular accent; and this regular recurring emphasis should form a series of an equal succession of tones, just as exact and uniform as those on the unaccented parts.

4. It cannot be too strongly urged to commit these technical exercises to memory as soon as possible, and allow the eyes to rest on the fingers to see that they do not go astray.

Descending.

No. 6.

a. This exercise differs only from the preceding in having a skip of a third between adjacent fingers, which to execute with the same smoothness as the rest will be the main object.

b. These exercises may be taken through several octaves, and transposed into all the major and minor keys.

No. 7.

a. This exercise can also be practised in the reversed position in the treble; thus— etc.

b. It should be played through several times before the coda is taken, if the hand is not too weary with only playing it once.

c. Let the exercise be performed in a bold and decisive manner, the bass to be heard quite distinctly and played non-legato and with the thumb and fifth finger throughout.

f Legato sempre.

CODA.

NO. 8.

- a. Practice in a measured movement, with a firm blow, separating well the fingers.
 b. Gradually increase the speed until the greatest ease and fluency are attained.
 c. The wrist should not move about but be held firmly in its place.
 d. The movement along the key board is effected by extending a finger, and then drawing the hand toward it, with a slight movement in the upper arm in a horizontal position.
 e. This exercise should also be practiced in $\frac{2}{4}$ time in triplets. The left hand will receive the accent with the fourth finger in ascending, and the right receives it in descending. Let the fourth finger be strongly emphasized, but care should be taken that the *legato* be not disturbed by it.
 f. This number can serve as a preparation for the one following.

NO. 9.

- a. It is the purpose of this trill exercise, first, to strengthen the weak portion of the hand; second, to cultivate equality of touch. Smoothness of execution is possible only when the flexibility and the strength of all the fingers are equal, and with automatic control of the required movement.
 b. The remarks a., b., and c. of the previous number are also to be observed.
 c. Where two sets of finger-marks appear, the upper set is preferable for the first practice, and one should be thoroughly mastered before the other is attempted.
 d. The figure in the left hand in ascending should sound out clear and distinct, for additional practice, it can even be made more prominent than the right hand.

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THE WISDOM OF MANY.

But now your courage to the striking place and we'll not fail. — *Shakespeare*.

There is not a fiercer hell than failure in a great object. — *Krebs*.

That profound fitness which enables a man to disregard difficulties but as tools to be surmounted, no matter what shape they may assume.

Of all wild beasts preserve me from a tyrant of all taur — a fatterer. — *Johens*.

The tool and the pricker are the only ones that need no teaching.

The lamp of genius, though by nature lit, is not prepared, pruned, and with care, does dim or goes out with little gloom.

Silas makes all things difficult, but industry all easy. — *Fredrikson*.

One must suffer much to make others feel. — *Paganini*.

These scarcely a single great master conqueror whose works we have not diligently studied. — *Mozart*.

Apply yourself studiously and you will be as skilful as I am.

Public players never go low in expression and feeling in playing in exact proportion as they gain in execution. — *Beethoven*.

Two fundamental rules for piano students: never move or slight a single note; give equal weight to each note. — *Krebs*.

It is quite useless to cultivate the fingers when the mind lies barren. — *Chopin*.

Alm at perfection, which is attained by slow degrees, though in most things perfection can only be approached. However, those who aim at it and persevere, will soon reach nearer and nearer to their own happiness and happiness than those who give up as unattainable. — the last and longest are left by the way.

The heights by slow degrees reached and kept, We pass on to higher peaks; But they, while their companion sleep, Were letting onward in the night. — *Longfellow*.

You may possess in the bottom of your mind, talents that is calculated to command universal admiration, but without application and industry it will always remain undeveloped.

"Any fool can play fast, but it takes a musician to play slowly." Identity (most probably) remarked an enraged teacher to a pupil who was trying hard to make a Scherzo out of an Adagio.

Not the student, but the study, makes the scholar.

One arrives at art only by roads hewn to the pulsar; by the road of prayer, of purity of heart; by confidence in the wisdom of the Eternal, and even in that which is incomprehensible. — *Chopin*.

It is the part of an inefficient and troublesome ambition to care too much about fame—about what the world says to you; to be also too fond of the opinions of others for approval; to be always anxious for the effect of the arts and to be always shaming to hear the echo of our own voices. If you look about you, you will see men who are wearing life in fervent anxiety of fame; and the last we shall ever hear of them will be the funeral-bell that tells them to their graves. — *Longfellow*.

He what nature intended you for, and you will succeed. Be anything else, and you will be ten thousand times worse than nothing. — *Sydney Smith*.

The greatest of faults, I should say, is to be conscious of none. — *Copley*.

CAUTIONS FOR PIANISTS.

BY FRIEDRICH WILCK.

I warn pianists, and others also, in playing:

1. Against any showy and unstable display. Why should you wish to attract attention and to create an effect by巧口派演 and all sorts of grimaces, or by *extro* and *intro* exhibitions of virtuosity? You have only to play naturally and beautifully, to demonstrate your skill in the best way, and to let your whole person be the business in hand; that is to your pleasure; and endeavor to secure for it the interest of the public, who are so easily rendered inattentive.

We can do more piano performances from eccentric qualities.

2. Do not devote yourself exclusively to pieces calculated to show the skill of the performer. Why desire always to play the same piece? Why not, instead, try your facility in playing your unrepresented sketches, or other fantastic fancies? You only produce weariness, satiety, and disgust, or, at least, you make people ridiculous.

3. Play good music; in a musical and rational manner. The public are tired of hearing repetitions, make up of old music, and too much noise. Repetition, noise, without fancy, musical monotony and endless cheap silly comedies that mean nothing. Learn to understand the age in which you live.

4. Do not make yourselves ridiculous by new inventions in piano-playing. I mention, for example, one of the most foolish affectations of modern times. You try to play on a note, just as violinists, who play on a note, and then do the same. Do not expect, however, to derive the decision of every apprentice in piano manufacture. Have you no understanding of the construction of the piano? You have played upon it; or have, some of you, started upon it; for the last ten years, and yet you have not the smallest idea of what you are doing. Do not expect, however, that the hammer which has struck upon the string has produced the sound, falls immediately when the tone resounds, and after that you may forget the key which hung at the hammer in motion. You forget around it so much as you please, and stagger up and down in it, as in a dreamlike condition; and you are bound to do it, because one of us will tell you that you are quivering and quivering. It is only the public who are quivering with laughter at your absurdity.

5. Give up the practice of extreme stretches. Widely dispersed harmonies one sometimes produce a good effect, but not too frequent and too eager an employment of them is very injurious. Every instrument, like the piano, has its own peculiarities, and these are to be observed. Art should be many-sided, and you must never produce the impression that you are inclined to make the means an end. I beg you to reflect that too much practice is very wide stretching, stretches the muscles and the tendons, and causes a loss of elasticity. A strong, robust touch, and makes the hand agile at playing a double prouesse. Teachers ought, therefore, to permit their pupils, especially young girls, to practice great extension and wide stretches. To learn to be able to strike too

far, practice the practice of extreme stretches, and then, with power to add to their numbers such other substantial exercises as they may be fit, with instructions to aspire into and adopt a plan of procedure leading to the establishment of a national college of teachers, who shall administer examinations, and a number of board examinations, divided into vocal and instrumental examinations, whose office shall be to examine all candidates for teacher's certificates; and be it otherwise.

6. Regarding that this committee shall be empowered, if, after due deliberation, they deem it advisable, to resolve themselves into the chartered members of such National College of Teachers, and establish a permanent fund for the support of the same, and to have a permanent committee for the administration of the same at Cleveland, and provide a suitable formula of examination, to the end that the work contemplated in this movement may be as speedily inaugurated as is consistent with mature deliberation and preparation.

Messrs. E. M. Brown, of St. Louis, W. H. Shreve, and C. H. Stewart, were chosen as this Committee.

Never endeavor to dream while practising; either in your free, study, or technical work. In this way you lose intellectual strength.

Students should be very careful that they know just what they are going to do each day, when they begin to practise, and when they stop. They should not practise too long, and if, in your technical practice, you do not see progress at the end of the week, be frank with your teacher and tell him so.

not without value. Strength will come with time; do not try to hurry nature, the table is the best "chamber keyboard." The "head guide" is also compensated by its value; it is compensated by its disadvantages.

8. Do not let your hours crept over so near while you are playing. Do not play the same place de repos. You may be justified in breaking off in the middle of a piece, if there is loud and continuous talking, etc.

"PROTECTION OF THE MUSICAL PROFESSION."

RESOLUTIONS ADOPTED BY THE MUSIC TEACHERS' NATIONAL ASSOCIATION.

THE lack of any national institution to fix a standard of art on the part of teachers of music has the result of offering many facsimiles of music an opportunity to ascend the platform, for which no one is entitled to a guarantee. The evils resulting from the lack of any standard of ability in this line are felt in the waste of time and means by students applying themselves to successive studies under incompetent instructors, as well as in throwing discredit upon those who are capable of doing good work in the direction of art. With a view to remedying these evils, for the protection of music generally, the present conditions of things, the following resolution, drawn and offered by Mr. E. M. Brown, of St. Louis, president of the national teachers' association, were adopted with enthusiasm at the annual meeting of the association at Providence:

Resolved, That, in order, first, to protect the public from incompetents, and, secondly, to give a guarantee to those who have made an adequate preparation, it is the desire of the Music Teachers' National Association, in convention assembled, that it is desirable to provide a system of examination for those desirous to practise the profession of teaching; an examination which shall fairly and impartially draw in the line between the incompetent and the educated, and, thereby, give a stimulus to the arts.

Resolved, That a committee be appointed by this association, with power to add to their numbers such other substantial musicians as they may fit, with instructions to aspire into and adopt a plan of procedure leading to the establishment of a national college of teachers, who shall administer examinations, and a number of board examinations, whose office shall be to examine all candidates for teacher's certificates; and be it otherwise.

Resolved, That this committee shall be empowered, if, after due deliberation, they deem it advisable, to resolve themselves into the chartered members of such National College of Teachers, and establish a permanent fund for the support of the same, and to have a permanent committee for the administration of the same at Cleveland, and provide a suitable formula of examination, to the end that the work contemplated in this movement may be as speedily inaugurated as is consistent with mature deliberation and preparation.

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Hard work will best uncertain fortune mend.

No. 10.

- a. This exercise was originally intended for a *staccato* exercise, and as such it sounds more effective. It can, however, be played *legato*.
 - b. The utility of the exercise lies in this, that it passes through all the major keys and their relative minors.
 - c. Uniform fingering is retained throughout. Special care must be taken to avoid breathing too frequently.
 - d. Fix each key in the mind before going to the next, and be able to tell at any moment in what key you are playing. A practical knowledge of harmony is almost indispensable in an exercise of this kind, and the practice, if perfectly done, is very fascinating.

The image shows a page of sheet music for piano, consisting of six staves of musical notation. The music is written in common time (indicated by 'C') and uses a treble clef for the top two staves and a bass clef for the bottom two staves. The rightmost staff uses a soprano clef. The notation includes various note values such as eighth and sixteenth notes, and rests. Numerous dynamic markings are present, including crescendos (indicated by a line with a dot) and decrescendos (indicated by a line with a dash). There are also several slurs and grace notes. The music is divided into measures by vertical bar lines, and some measures contain multiple groups of notes separated by vertical lines within the measure.